



photo by Hille

DEAD WEEK COMES EARLY TO WLU. In these grave times on a campus as lifeless as WLU, it is worth noting that the spirit of The Festival of Death was unearthed amidst the

student body this past week. Of corpse, we hoped a funny caption would instill some life into bleak and dreary days.

## Accused of accepting bribe

# Carleton Student Pres. Sues For Libel

OTTAWA (CUP)—Carleton University students' participation in the Ontario-wide second term fees boycott has been overshadowed by personality clashes and now by a law suit.

Bruce Cameron, president of the Carleton University Students' Association (CUSA) is suing Larry Michailuc, president of the Stop the Student Surcharge Committee

(SSSC) for libel. (The SSSC is a local group organized by the Canadian Liberation Movement.)

Cameron and Michailuc are each primarily responsible for separate trust funds organized by their respective organizations at the campus branch of the Bank of Nova Scotia. Students are being encouraged to deposit their fees in the funds rather than transfer

them to the university, as part of the province-wide action against the Ontario government's increase in tuition fees and in the loan portion of student awards.

The two trust funds are very similar, but the virtues of their differences have been the source of debate at Carleton since they were set up.

Michailuc was served with a "notice of objection" Jan. 9 in response to his accusations that Cameron has been offered a "cash pay-off" by the university to organize a fees boycott that would intentionally fail.

The cash pay-off, Michailuc claims, is a \$400 honorarium that the administration gives each year to the student council president. This honorarium, Cameron says is actually a donation that has been given to the council to pay the president in the days before it had funds of its own to cover the salary. By now, the \$400 is absorbed by general revenue. Cameron feels unless Michailuc can give proof of an actual bribe the claims are libelous.

Michailuc also maintains the CUSA-established trust fund is a "trap".

Students, he claims, will be left "adrift to fight the university on their own". Each depositor to the CUSA account may instruct the bank to pay the fees to the university at any time until the account attracts 25 per cent of the Carleton student population. The

students' association says the provision protects those individuals for whom a collective decision to release their own portion may seem too binding as the end of term approaches.

Both accounts, despite opponents' comments, can be turned over to the university by a majority referendum of the depositors. CUSA will not hold such a referendum until the account reaches the 25 per cent mark, while the SSSC account can be turned over at any time after such a vote.

One observer noted if few students turn out at the bank, both accounts will become weak, but the CUSA account seems easier to clean up. Neither account provides specific cut-off dates, but the SSSC stipulation that only a majority

vote can move the money from the account, means a handful of "diehards" could tie up the money for years.

The ability of CUSA depositors to transfer their fees to the university means the CUSA account could be cleaned out at any time, in particular, the SSSC claims, after harassment from the university.

And meanwhile the Carleton administration has told CUSA although it can legally de-register students after January 15, it is waiting to judge the success of the fees boycott before taking any action against students yet to pay their fees.

When classes resumed for the term Jan. 8 the SSSC picketed the fees office and CUSA accused its members of harassing students. The council repudiated the picketing tactic.

## Hutt Bows Out

by George Olds

William Hutt, probably Canada's foremost actor is not coming to WLU. Tuesday morning (Jan. 16) Dr. Donald Morgenson received a telegram from Montreal that cancelled Hutt's scheduled appearance to give readings today (Thursday) for the Festival of Death.

In Montreal now with the Stratford National Theatre Company for performances of *The Taming of the Shrew*, Hutt stated in his telegram that due to "a change in Montreal schedule the Thursday appearance is impossible." No other explanation was given, and the Stratford secretary knew of no change in Montreal plans when contacted Tuesday morning.

The National Theatre Company is scheduled to go from Montreal to Copenhagen later this month and

then on to Moscow for the first tour of this troupe on the North American continent. A possible explanation of Hutt's cancellation could be that the show needed reblocking or extra rehearsal for the tour.

Pastor Richard Urdahl, along with Morgenson (both members of the Festival of Death subcommittee of the Cultural Affairs Committee) were both seeking replacements by noon Tuesday. Tony van Bridge and Michael Bawtree both declined because of prior commitments. A third was being contacted at press time. However, if there is no announcement formerly made by noon Thursday, go to the ballroom and wait. This may be the continuation of a tradition started at WLU by Blood, Sweat & Tears, Chicago and Isaac Hayes.

## School To Start Earlier

Tomorrow (Friday Jan. 19) the University Faculty Council will meet in a closed meeting to discuss changing the starting date of the 73-74 school year from September 10 to September 3.

The change will mean that Christmas exams will start one week early, thus providing two weeks of exam time instead of the one week allowed in previous years.

As the university is moving more and more towards half-terms, it is felt that more exam time is needed for those students who have to write a number of final exams at Christmas. Students writing their finals in the spring are allowed three weeks for their exams.

The proposed change in starting date is the only order of business scheduled for tomorrow's meeting.

# To Be...

—a regular feature listing campus and community events. Submissions are invited from groups, clubs and organizations. Deadline for submissions is 9 a.m. Tuesday preceding date of publication. Contact Pat Stickley at the Cord—884-2990 or 884-2991.

## THURSDAY JANUARY 18

Pub with Homestead  
SUB Ballroom  
8pm  
\$1

"The Child and Death"  
Panel discussion  
1E1  
7:30pm

"Death as the Pivotal Point in  
Dramatic Literature": Readings  
and Recitations  
William Hutt  
SUB Ballroom  
3:30pm

Cord staff meeting  
Cord Office, SUB  
7:30pm  
new staff always welcome

Alas Poor Yorick...  
(Players' Guild)  
12:30pm  
Concourse

Hockey vs Western  
London  
8pm

## FRIDAY JANUARY 19

Lighthouse and Michael Lewis  
in concert  
Theatre Auditorium  
7:30 and 10pm  
Students \$2.75 and \$3.25  
Others \$3.50 and \$4.

Cemeteries: Spatial Evidence in  
the Landscaping of Changing  
Attitudes Towards Death  
Dr. Herbert Whitney  
10:30am  
Room 2C3

Bach Cantata 161  
Komm du susser Todesstunde  
Discussion, analytical rehearsal  
and informal performance  
2:30pm  
Keffer Chapel

Movie: The Loved One  
3:30pm  
1E1

## SATURDAY JANUARY 20

Hi-line training sessions  
Educational Services Bldg.  
9:30am

Basketball vs Western  
Theatre Auditorium  
8pm

## SUNDAY JANUARY 21

Hi-line training sessions  
Counselling Services  
UofW  
1pm

## MONDAY JANUARY 22

Chess Club  
3-309, 3-313  
7:30pm

Waterloo Jewish Students Org-  
anization  
Contemporary Halachic  
problems—  
(manzerim, adultery, illegitim-  
acy, etc.)  
Rabbi I. Witty  
Math and Comp. Bldg. Rm. 5158  
8:30pm

## TUESDAY JANUARY 23

Radio Lutheran meeting  
SUB Boardroom  
7pm

Coffee House  
sponsored by nobody  
SUB Ballroom  
8:30pm-?

Women & The Family: past and  
future  
Joanne Turner  
talk and discussion  
Recreation Hall, Women's  
Residence  
7:30pm  
Everyone welcome

## WEDNESDAY JANUARY 24

Basketball vs York  
Theatre Auditorium  
8pm

Chess Club  
3-309, 3-313  
7:30pm



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# Women's Conference: "Good Gracious Me!" (Queen Victoria)

by Trish Wells

"We all know about the alcohol and pill consumption of women, the large influx of female psychiatric patients with unspecified ailments and the myriad of symptoms which suggest that something is troubling a great many women. When we add to that the enormous success of feminist books like *The Second Sex* and *The Feminine Mystique*, and the rising wave of new feminists in Europe and America, I think it becomes apparent to all but the most pigheaded that the picture of the happy housewife, the fulfilled woman who has bought all the garbage of the 'feminine mystique', is a gross distortion. The true picture spells out in large letters: **FRUSTRATION.**"

A Women's Conference will take place at WLU starting next week, where both women and men will have the opportunity to listen to

expert speakers and consider major issues of the present and future roles and statuses of women in Canada.

Organizers of the four-session conference are three faculty members from the sociology department here. Beth Symes, Juanne Clarke and Mari Jorgensen were inspired to arrange the conference by their personal experiences as women in a working environment, and, in their capacity as lecturers, by the experiences, frustrations and confused ambitions of their women students.

Many university women (and men too, to a lesser extent) have been socialized from their early childhood on to the point where they cannot conceive of a personal future without a legal spouse and family, upholding the traditional roles—husband the breadwinner

and wife the housebound bearer of offspring and general chore-girl, maid, cleaning woman, nurse and cook.

Men however, while family-oriented, are taught that their own careers and personal ambitions are worth pursuing and fighting for, while women are told that their own ambitions and work must not take precedence over their husband's or over their commitment to husband and family.

A disturbing fact to Clarke, Symes and Jorgensen is that so many university women, who after three or four years of post-secondary education are among the top three per cent of the population in regards to education and should therefore have the same potential for employment and, being human, have the same drive for personal fulfillment as

their male counterparts, are still opting for the "easy" way of traditional marriage based on male dominance and female dependence. Not until later, perhaps, will they begin to feel their entrapment and the frustration of their thwarted goals.

The Women's Conference, the organizers stress, does not intend to 'educate' the women and men who attend, but to get them to a state of awareness where they can start to educate themselves. Through the seminars, which will cover the topics of women and the family (Jan. 23), women and the law (Jan. 30), women and work (Feb. 6), and women and sexuality

(Feb. 13), it is hoped that women especially will start to think positively and talk about what it means to be a woman in a male-dominated society and about how they can best fulfill themselves as human beings rather than as females.

We must all learn that it is alright to be a woman, and alright to be a complete person with feelings, ambitions, intelligence yes and even egos.

Seminars will take place on Tuesdays in the Recreation Hall of Women's Residence (everyone's welcome!) starting at 7:30pm. A babysitting service will be available.

## Stewardesses Fight

NEW YORK (CUPI)—Some 70 militant stewardesses, representing Stewardesses for Women's Rights and the Stewardesses Anti-Defamation Defense League, have pledged themselves to a drive designed to organize all stewardesses against sexist commercials, books and movies.

JoAnne Chaplain, organizer of the Stewardesses Anti-Defamation Defense League, criticized books such as "How to Make a Good Airline Stewardess", movies such as the X-rated "Swinging Stewardesses", and commercials with slogans such as "Fly me" or "She'll Serve You All The Way".

Judi Lindsey, representative of Stewardesses for Women's Rights, suggested that such suggestive publicity often has a definite effect on some male passengers. "We are grabbed, pinched, felt, and even slapped," she said.

Lindsey also rapped the airlines' policy of forbidding stewardesses from objecting to offensive behavior on the part of passengers because the passenger may become angry and choose another airline next time.

The stewardesses also criticized the discriminatory practices of the airlines. The practices include physical requirements for stewardesses but not pilots; requirements forcing stewardesses to share crew quarters while pilots are allowed private quarters; requirements that stewardesses remain single while pilots are allowed to marry; and requirements of underwear inspection for women crew members.

Some airlines compel stewardesses to wear slips and girdles. One airlines official commented that if any slipless "husband-hunting" stewardesses saw a "handsome male passenger" she could easily "find an excuse for climbing onto the arms of his chair and letting him see up her dress."

One stewardess said, "We want to get across that we are dedicated, hardworking girls who resent being labeled as anything else by idiots who are making money by slandering us."

Cornelius Wohl, author of "How to Make a Good Airline Stewardess", recently cancelled an 11-

city promotional tour after a verbal showdown with Chaplain on a New York radio show.

"I have never in my life encountered such an arrogant humorless person," Wohl said. "She just goes to prove my thesis that airline stewardesses are a bunch of humorless broads."

Wohl defended his book, which is advertised as a guide to get stewardesses into bed, on the basis of its entertainment value. "If someone wants to take it seriously, he can," he said.

Chaplain described Wohl as a "sawed-off, over-the-hill leering old man who couldn't win a stewardess in the world with the nonsense he talks about in his book... a heavy-breathing male chauvanist who misleads anyone who reads his book into thinking every stewardess is a brainless, whorish sexpot."

Wohl announced his decision to cancel speaking engagements after Chaplain threatened to have airline stewardesses in every city on the tour demand equal time to debate Wohl.

This healthy, normal baby has a handicap.  
She was born female.



# Heidelberg

Brewed from pure spring water.



And that's the truth!



# THE CORD WEEKLY

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Some of the most imaginative and creative ideas are developed under tight money conditions.  
—Jack McNie

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## Myth and Reality

It is apparent that Waterloo Lutheran University has not changed. After a year of living and working at an art gallery and as an artist, I returned to this institution with the hope that the vital energies and resources of this human construct had begun to direct themselves toward the more humane function of permitting people to find answers and cope with questions as self-motivated beings. Nothing could be more removed from the fact of what seems to be being perpetuated in one course after another.

It is meaningful to me only to portray what many people see and feel, and yet, because of a sense of political powerlessness, fail to attack or openly criticize, or offer viable alternatives to the philosophy of education sponsored by the institution as a whole. We are all aware of the professors who continue to read directly from text books that are in our own possession.

Moving away from this, many students, such as myself, are aware of the nasty little letters sent out demanding money and threatening expulsion from these hallowed halls. Do not doubt that to the upper crust in control, you the student are a mere economic unit. Without your money the institution closes. The students cause the existence of the institution, while the institution exists only to serve the needs of its student body as members of a greater community.

Failing to question the purpose of WLU is failing to question the myths and dogmas and creeds held onto by a community and a society that has defended itself by their creation and refuses to accept change.

The inquisitive mind of the child remains open and appreciative. I question how inquisitive are the minds of people continually being fed, guided and analysed by beings who know only that their lecture notes are three years old and the jokes older.

Derek Reynolds

## Which Choir?

We are a group of irritated students pondering over the question: Which choir is the university choir? Through a study of the activities of Music WLU over the past few years, certain disturbing factors may be seen.

It is evident that there are two choirs involved in Music WLU. The Waterloo Lutheran University Choir, which is directed by Walter Kemp, consists solely of WLU students. The Collegium Musicum, directed by Victor Martens, is supposed to be a community choir affiliated neither with the WLU Music Department nor the WLU student body. However, there are a few WLU students in the Collegium Musicum, and it seems that due to the presence of these people in the Collegium, it has been supported by the WLU Music Department. Why should a "community" choir be supported by the University?

To continue, there are a few points of interest:

1) The Collegium made a trip to Goshen Indiana where they were supposed to give three concerts. Instead, only one was performed, and the trip of four hundred miles was made for the benefit of one concert. Incidentally, the University paid for the venture.

The University choir made a trip to Pittsburg and surrounding area and gave four concerts and one church service. Each member was required to contribute ten dollars to augment the lack of funds. Since the Collegium is made up of non-students who are likely to have a little more money, it seems that it would be more appropriate to reverse the above.

2) Gowns for the Collegium were purchased last year with university funds. These are full length, tailor-made gowns (for individuals). Isn't this ridiculous since members change yearly? The University choir is a shabby second compared to the Collegium. There is an acute shortage of dickies which could be supplied at minimal cost. One thing though: these gowns are fitted so that they can be changed easily from year to year.

3) The Collegium enjoys the luxury of free music and folders—supplied with University funds. It should be noted that each member had his own copy of each selection. The University choir, although they have their own folders, find it necessary to share copies—two and three persons to a copy. This happens far too often!

It seems that the University Choir is suffering due to the inclusion of the Collegium (a semi-community choir) in the university budget. The main question is, to which choir does the music department owe its loyalty—your choir or the community choir? If it is the latter, should we open our doors to all community choirs who lack funds?

We invite Music WLU to comment on the above situation, and in so doing answer our first question—which choir is the university choir?

Irritated Students

## Question on Kraft

I have read your centre-spread article on Kraft and the National Farmers Union with a good deal of interest. Like most people I deplore rank injustices but these Canadian University Press articles raise so many questions that I cannot decide whether a boycott of Kraft is justified or not.

This doubt is raised by what seems to me as a good measure of over-kill which leaves me questioning the value of the entire effort. I think that is too bad if indeed a good case for a boycott can be sustained against Kraft.

For instance, Kraft is referred to as a "monopoly," but surely this isn't true since the same page gives the names of several other companies engaged in the same business, which appears to be an

internal refutation of that charge.

Another sentence reads, "We know urban workers are underpaid and exploited." What, all urban workers? This kind of rhetoric only leads to a lessening of credibility.

The article also states that Kraft has a record of union-busting and is said to be "a notorious exploiter of labour." Shouldn't this be backed up with some facts? How much are Kraft workers paid? How does this compare with workers in the industry in general or with workers in similar trades? In what way has Kraft engaged in union-busting?

Kraft is said to be a very large corporation making huge profits. This is stated as if this mere fact is some sort of indictment of Kraft. But is it? Is largeness and profitable operation wrong a priori? If so, shouldn't the article give some reason why this is so? It doesn't appear immediately self-evident, at least to me.

While muckraking is an old and entirely honourable journalistic tradition, I believe it retains validity only if the facts are put solidly on the line. Unfortunately, the articles on Kraft seem to lack the depth of research needed to carry conviction and I think that is a pity.

Richard K. Taylor

## Attack...

Since the first publication of the Cord back in September, I feel that you and I have been bombarded with noiseless drivel from students complaining about things like poor attendance at concerts, poor food selection in the cafeteria, obscene music over Radio Lutheran, and the state of our apathetic student body. I must honestly admit that on the whole the attitude of the students on this campus is poor, but I react in two ways. First, I realize that we do have apathy and that people such as myself of anyone involved in any group or team must fight against it. For this I am angry.

My second reaction is that I feel that fighting against it is a lost cause. So why do I persist in involving myself?

Most students at university come to prepare themselves for the job market, have a few drinks and meet a future spouse. Of course there may be exceptions to this stereotype, but I think the course of time will show that indeed university students have great expectations when they get here and try to fulfill them in the succeeding three or four years.

Let me refer you to the December 7 issue of the Cord. One letter is called 'Silent Majority Speaks Out' by Les Francey. In his letter Francey talks the best garbage I've read since I've been here.

The letter speaks of university as a place that prepares you for a job and implies that high marks and a B.A. are all that the 'silent majority' are here for. University, my boy, was never intended for such retarded ambitions.

University is a learning community which consists of many integrated parts that include courses and extracurricular activities. You are hardly ready to reach the outside world just because you've obtained a degree. Students through a multiplicity of activities while in school are rewarded for their participation at school by having a more personable personality upon graduation. Their training has been invaluable as far as dealing with people and persevering through hard times with others of the same organization.

The student who has never participated in anything is shallow in thought as we can see by the author of 'The Silent Majority'. Dear sir, some of the clubs and organizations at this school could probably get your fat head out of the mud.

Try it: join the choir, the Cord, Radio Lutheran, Players' Guild, or SAC, and people like myself will step down to let you do a better job.

Phil Turvey  
Program Director  
Radio Lutheran

## ...and Rebuttal

I would like to take this opportunity to rebut two letters recently printed in the Cord Weekly. One by Al Beaupre, which appeared in the January 11 issue of the Cord and one which appears in this week's issue by Phil Turvey.

1. First of all, Mr. Beaupre has suggested that I may be in for a surprise because he apparently feels that I do not know that law school acceptance is no longer based on marks alone. Nowhere in my letter did I intimate that I thought this. I am well aware of the fact that marks alone are not enough to gain admittance to Law School but I am also aware that Law Schools will not even look at a person's application unless his average is over seventy percent.

2. Secondly, Mr. Beaupre suggests that students who came here to memorize and study should have saved their money and invested in a five cent library card. (Unfortunately they cost more than five cents.) Let me assure Mr. Beaupre, that if it were possible to get anywhere in this world by doing that, I would certainly do so. Unfortunately, today's society doesn't work that way as I have seen the people who inhabit the public libraries—drunks waiting for the bars to open. Surely Mr. Beaupre realises that no matter what he wants this world to be that a person with a B. A. has more opportunities than a bum with a library card.

3. Thirdly, I do not agree that by participating and becoming a part of this school, I will become a more complete individual more ready to go out and conquer the world. I shall deal with this point later as I outline my objections to Mr. Turvey's letter.

As regards the letter by Phil Turvey:

1. First, Mr. Turvey, my letter did not speak of university as a place

that prepares one for a job. On the contrary, I regard anyone who has attended university for three or four consecutive years to be a very poor prospect for actual employment.

2. Where, Mr. Turvey, did you ever get the idea that preparing for a job is a retarded ambition? Perhaps it is to you a retarded ambition because maybe you have never in your life considered what type of job you would like to have. Or perhaps you have felt that you do not need a job and can continue to be a parasite for the rest of your life. I apologize if you have not felt as I have suggested. It seems to me however, that preparing for a job is a lifelong process, beginning early, very early in life and it is not a retarded ambition.

3. University of course does not prepare one for a job completely but it is part of the process which one goes through in order to be better equipped for better jobs. At least it is supposed to be and should be in my opinion. But, as I shall point out, it has failed.

4. I agree that you are hardly ready to reach the outside world because you have obtained a degree. If you had ever been in the outside world, as I have Mr. Turvey, (perhaps you have been), you would more readily see the true significance of your statement. Unfortunately, one must go through university to arrive at his ambition (if it is high enough). But university is not a learning community as you believe it to be. It is a fantasy world where unrelated data are shoved into a student's mind, where deadlines fall at the whim of the student, where responsibility is non-existent and where in most cases mommy and daddy or the government takes care of the flock.

Since university consists, as you say in your letter, of courses and extracurricular activities, then both are a fantasy world. I am forced to participate in half of the fantasy world. I do not have to participate in the other half.

5. Where, Mr. Turvey, do you come up with the idea that training in extra-curricular activities has been invaluable in dealing with people and persevering through hard times. HARD TIMES? How many at university really know what hard times really are? I do not think that the fantasy world of extra curricular activities could be hard times. If you really want to deal with people and if you really want to experience hard times then get out into the real world and there you will gain your experience.

6. I would also like to know why you insulted me Mr. Turvey. I never did anything to you. Only shallow minded people resort to violence (verbal or physical) and I never resorted to violence so why do you call me shallow minded?

Also I do not have a fat head as I do a lot of jogging. Nor have I ever stuck my head in the mud. I don't understand your attitude as I am sure you do not understand mine.

Les Francey



**Pete Seeger continued:**

by ear, not from the printed page, or from music notation. Here's one more caution: don't be afraid of improvising, or changing it. A song may be partly traditional. It must also partly reflect you and your listeners in the present year 1972. Let's not be afraid to see people adding to their old traditions with the ideas from anywhere in the world. To freeze them and try and keep them "pure" is more likely to kill them. Who knows but an old Czech melody may live again accompanied by a banjo? A Ceylonese orchestra may find that African thumb pianos are perfectly suited to certain traditional dances. Lonesome Peruvian pan-pipes may be perfect for some mountain melodies of Central Asia. It is true that the definition of a weed is a plant that is out of place—but you must decide for yourself what is out of place. Arguments? Sure. Good!

And this leads to the third reason why I want to write to you.

**If you really want to be modern young people, don't learn just from the U.S.A.**

Pick and choose from anywhere. There are many wonderful forms of music in the world which American pop music has not yet discovered. Why don't you discover them first? Why do you have to wait for the U.S.A. to officially approve it?

For example, the choral music of South Africa is one of the great choral traditions in the world, rivaling that of Northern Europe, Polynesia, or the Afro-American churches. A powerful bass section serves as foundation, a rhythmically inventive soloist does exciting work in the tenor or falsetto.

And the gamelan orchestras of Java and Bali have a delicate charm which is unique. They have a way of gradually slowing down the tempo at the end of a piece of music, but at the same time increasing the number of notes played per second.

Are you going to wait for some group like the

Beatles to discover them for you, to place their stamp of approval on it before you sample it?

**Let's make a new definition of world culture.**

The heritages of the world—not just Europe—are ours to listen to if we want. The music-loving person of the future will draw on the riches of a thousand cultures. This does not mean that the glories of Bach and Beethoven are any less or that a greater jazz artist is any less. But the music of America and Europe will share the stage with many others, just as a bookshelf is big enough for the novelists of a hundred lands.

All this pertains to music you may want to listen to. But you will find that when it comes to making music, there is a special thrill in feeling that you are carrying out an ancient art, and that others will learn from you and carry on after you are gone. This includes the lullabies you sing by ear. The music you make yourself may be limited in range, but within this range can be extremely complex.

A man or woman can spend a lifetime exploring the possibilities of sound from a little box with three strings. You may find yourself at first imitating other musicians, then later putting more of your own self into it, expressing in music what you can't say in words. You may find, as we did here, that you want to carry on the tradition of making up new songs about contemporary events and problems.

You may find some way in your own country of forming small sociable music clubs, as they do in Britain. Twenty years ago there was a wave of popularity in England for a variety of popular folk-music from America called "skiffle music". English youth discovered that there were such things as "folk songs with teeth". Up till then they had associated the words "folk music" with the pallid imitations they got in school. Now it was their turn to discover that Britain also had folk songs with teeth.

They also decided that the best way to sing them

was in small groups, with no amplification. Today, there are over a thousand "folk song clubs" which meet once a week, usually in a room near a pub, where you can get a big mug of good English beer to help the singing voices. No two clubs are exactly alike. Usually two or three amateur musicians start them as a labour of love, and the repertoire of the club follows their taste in music. They may be singing old songs or new, or adding to British traditions with occasional songs from elsewhere, but the base they start on is that they make their own music, and they are not pretending they are learning someone else's music.

**They think that it is unfashionable to try and be in fashion, unoriginal to try to be modern.**

They are simply exploring the past, present, and future of their country and the world, and making the best music they know how. Isn't this what we should all try and do?

In your country you should be able to build your new music on the best of your old. Some of Bob Dylan's best songs used old Irish ballad melodies. Your country should be developing its own Bob Dylans.

Plato, Confucius, and other philosophers attached great importance to the art of music. The Catholic Church of the Middle Ages tried also to control what kind of music people heard. Today, with modern communication, no attempt to censor music is going to succeed. Don't try to ban U.S. music. Ridicule the worst. Learn from the best. We will have to fight hard to develop music in every land which can help people live and survive, and eventually create a new and peaceful, rainbow coloured world.

Thanks for reading to the end.

Best wishes,  
Pete Seeger  
Beacon, N.Y. U.S.A.

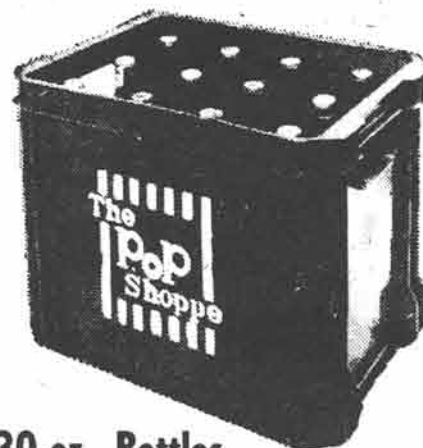
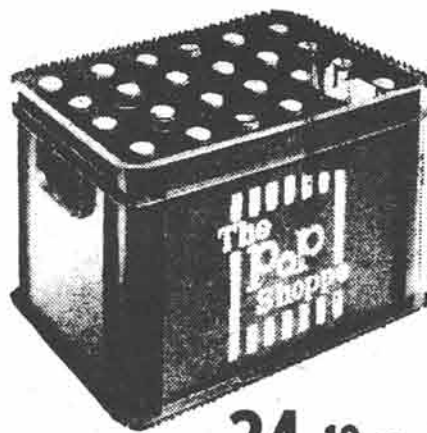
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# A letter from Pete



## build your new music on the b of your ol

I am writing this letter for young people outside the U.S.A., young people who love music and are strongly attracted by the folk and popular music of U.S.A. I have met you in sophisticated big city universities, and in small towns and small countries. I have seen your eyes light up when you hear my guitar or banjo, or hear translations of the intriguing words of my songs. I have also seen you tapping your foot in pleasure to the latest popular recordings of jazz or rock and roll.

I am writing for three reasons. First, I hope you don't like all of our music. Some of it represents the lives of black and white working people striving and struggling to survive. But some of it represents the U.S. "Establishment" trying to distract people and make them forget their problems. Some of it is such a subtle combination of the above two elements, that it is impossible to untangle them.

Second, in your eagerness to learn new styles of music from outside your own country, there is the real danger that you will forget the music within your own country, old as well as new. It is true that as our lives change, our tastes in music will change somewhat. But it should be possible to learn new things without completely forgetting old things.

Third I'd like to try and persuade you that if you really want to be modern young people, listen to the music of all the world, not just the U.S.A. Scientists keep track of developments all over the world, alert to pick up a good new idea. Food experts look through the whole world for varieties of plants to develop. Likewise, in some little known corner of the world right now there may exist some beautiful and inexpensive musical instrument or style which might prove to be exactly to your taste. Why not help look for it?

Let me go into the above three points in more detail: Stick with me. This is a matter of cultural life-or-death for your country.

### First, what is U.S. "pop" music?

The music of North America is more hybrid than most. Of course, practically all music shows evidence of ancient mixing. Indonesian-type xylophones have been found in Africa. Chinese instruments made their way to Japan a thousand years ago. Oriental music influences came to Spain (the guitar was originally an oriental instrument). However, the mixing in the U.S.A. has been extreme. West African rhythms and Irish melodies are two obvious elements. But we got a lot more than rhythm from Africa. The customs of one voice answering another ("antiphony") is typically African.

We hear it in the blues, when a guitar 'answers' a singer's cry. We hear it in the response of the bass singers in popular gospel hymns and played by jazz bands.

In addition, basic U.S. attitudes towards music, songs, and dancing are now much more African than most white residents of the U.S.A. realize.

Of course, our music also contains European melodies, European harmonic traditions and other European elements. And the language of our songs is a European "slanguage", half French, half German, with new words being added constantly ("Okay" is either an African or an Amerindian word).

Some of our musical mixtures simmered slow and long the way mountain folk musicians mixed the English ballads and the African banjo. Sometimes the cookpot has a lot thrown in it all at once, and the result was only half cooked (and half digested, one might say). Pop music has a tendency to do this.

### How do I define the differences between pop music and folk music?

Let's not bother making a big thing out of it. Look at the matter historically. In ancient times, when men and women lived by hunting animals and gathering nuts and berries, people knew only one kind of music. All the men knew the same hunting songs, the same war chants. All the women knew the same lullabies.

Then mankind learned farming. New prosperity led to the rise of aristocracy of some sort in every land where agriculture replaced hunting. This aristocracy could now afford to pay for professional musicians to make music for them. This was the first fine arts music. In Europe it eventually led to symphony orchestras in the palaces. In India virtuoso sitar players performed for all-night musicales. Out in the peasant huts, people of necessity still made their own folk music.

When cities arose, some musicians found they could make a living playing for coins in the marketplace. This was the first pop music. It was not as elegant as the music in the palace, but not as amateurish as much of the music back in the peasants' huts. Pop music for many centuries has occupied a middle ground between fine arts music and folk music. Because the main measure of success was the number of coins collected, pop music has tended to change more rapidly, as city fashions do. It has always borrowed cheerfully from folk music and from fine arts music, anywhere and everywhere. The successful styles are imitated and spread from city to city.

In the 19th century, U.S. pop music only made a

small dent in the lives of working people. Only 10 per cent of America lived in cities. Western cowboys, Irish-American lumberjacks, Welsh-American miners, African-American slaves, and many other working people all had different song and dance styles. "I hear America singing, the varied carols I hear," wrote Walt Whitman in 1850.

By mid-20th Century the carols are not so varied. By this time 90 per cent of U.S.A. lived in cities. 95 per cent have television in their homes. The great grandchildren of the aforementioned cowboys, lumberjacks, slaves are listening to much the same music on TV networks, all controlled carefully so as not to permit songs which might upset the status quo. How are they controlled? There is no TV official known as a censor, but every TV producer knows that a 'controversial' song can lead to trouble with advertising sponsors or others. This is one reason that I and others have had trouble getting on TV for the past twenty-five years.

What gets promoted is the "respectable" establishment pop music. And now it is promoted around the world by the biggest recording companies, able to undersell and overproduce the world, with billions of little vinyl recording discs, on sale in Africa, Latin America, Asia, as well as Europe.

### Is there "anti-establishment" pop music in the U.S.A.?

Yes, but till recently it never received commercial distribution. The labor union struggles of the 19th Century produced songs, as did the movement for the abolition of slavery, or for agrarian reform. The songs of Joe Hill sixty years ago, were sung not only by the radical members of the IWW, but their humour and spunk spread them like folksongs through the whole country "....You'll get pie in the sky when you die!"

In the 1930's, when I was a teenager, popular music was rapidly obliterating many local and regional forms of U.S. music, through films and radio, as well as recordings. The clever and slick orchestras of Broadway and Hollywood helped try and persuade people to dance away their troubles, or sentimentally mourn them. I myself was lucky.

After being briefly infatuated with pop music (I played tenor banjo in a high school band) I discovered that there was some good music in my country which I never heard on the radio. My father, a musicologist, took me to a mountain dance festival, and I fell in love with the idea of homemade music. I liked the strident vocal tone of the singers, the vigorous dancing. The words of the songs had all the meat of life in them. Their humour had a bite, it



# Seeger:

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Grateful Dead, Elton John, Jefferson Airplane, et al) add millions of dollars to the U.S. music industry. Overall, the power of the music industry has increased hugely.

Many young people of Western Europe have fallen hook-line-and-sinker (as a fish swallows bait) for American pop music. The talented pop musicians of much of the world now compete to get a foothold in the U.S. "Top Forty" (this term replaced the words "Hit Parade"). Four working class youths of Liverpool became the biggest musical stars in history.

Now the music industry of Western Europe and North America, technically equipped promote anything it wants from Indian sitars to Russian Gypsy melodies, or the latest electronic invention, stands poised to provide the music for all 3.6 billion beings on this globe to listen to. We are on the threshold of a TV revolution, with programs bounced off satellites, to entrance viewers in every village on the globe. The prospect, like so much of modern technology, holds promise of both hope and horror.

There are businessmen in U.S.A. who are preparing a cultural blitz. World Coca-Colanization. And it won't take fifty years, as it once took to wipe out our cowboy music, but only fifty weeks to push aside the national music of Ceylon, Costa Rica, Madagascar, and in a generation erase them.

This leads me to the second reason I am writing you.

**No thinking person looks forward to the hundreds of national musics of the world being erased, forgotten.**

Compare the situation to biology. Biologists know that for a healthy planet we need maximum diversity of life. If some species of bird or fish becomes extinct, the ecological web of life is torn. But agriculture and industry have enabled mankind to increase so in number that the ecological balance has been alarmingly upset, and there is a question if any of our descendants will know the clean unpolluted air and water which our grandparents knew.

In cultural forms, as in biological forms, there is constant warfare, struggle. Usually it is not the war of thunder and lightning, but more the silent struggle as between the roots of trees in the forest, each competing for a share of space. But as with biological forms, cultural forms need each other, even while they compete. One reason that the folk and popular music of U.S.A. is rich, is because of the varied musics that found themselves competing side by side. But what is happening now is not competition. A flood of U.S. imported music is swamping, inundating its "competition" throughout the world. Industrialized Man, like Esau of the Bible, sells his birthright for a mess of pottage.

Right now, young people of Western Europe are forgetting the music of their own countries. I get letters from France, Holland, Czechoslovakia, "Dear Mr. Seeger, I love your music because it is so exciting, so varied." I ask them in reply what they think of their own folk music, and they often answer lamely, "My country has very little folk music. It is not very interesting." The truth is, they know very little about their own music. What they learned in school was usually watered down, second-rate. As adults, they did not see "this old fashioned music" as part of their life as modern people living in big cities.

So part of the job of musicians in every corner of the globe now is to rediscover the rich strength and subtlety of their own music, and bring it to the attention of masses of people in their own land. We know now that it is necessary to do this with recordings, film and TV, as well as live performing artists. We must not do it with the printed page. Transcribing an African song with European music notation means to partially Europeanize that song. We must preserve the free improvisatory quality of so much non-European music and folk music.

Consider this: some of these simple old tunes helped your grandparents and their grandparents to survive through terrible times. Perhaps they made up new words to old melodies. Why don't you try the same? A well-constructed melody is like a well-constructed house. It can serve many occupants and purposes through the centuries.

**Beware the person who says that in order to be "modern" one must keep up with the latest European or American styles.**

Cultural anthropologists have long noted that in colonial countries people thought that the way to be "civilized" was to ape the ways of the mother

country. This was done in "New England", "New Spain", and "New France". And among the quising classes of Africa and Asia (the local leaders who tried to ingratiate themselves with their new European rulers) one saw such things as African chiefs wearing silk top hats, or Polynesian leaders living in rectangular houses.

In Japan I was told, "We just want to be modern"—but some young Japanese assume that every fashion from the U.S.A. is "modern". The recent Saigon "rock festival" does not represent the internationalization of South Vietnamese youth, but simply their Americanization, the result of U.S. imperialism.

And these young people who want to hear the latest American song, do not even hear the best pop songs. They hear what the industry promotes. How many youths outside U.S.A. know that the Number One pop hit in 1970 was never played on radio or TV, or listed in the "charts of the Top Forty"? It was a sarcastic, jazzy satire of the Vietnam War. It had been an "underground" hit for several years, then it got into the movie "Woodstock". Although unknown on TV, every person under age 25 learned the song and could roar out the chorus with me, even when I sang in small towns:

One, two, three, what are we  
fighting for?  
Don't ask me, I don't give a damn;  
Next stop is Vietnam.....  
(by Country Joe MacDonald, etc.)

**Today one can see happening throughout the world what happened within the U.S.A. fifty years ago.**

Then, the culture marketed from the city was new and spectacular. It portrayed a glamorous and wealthier, and therefore apparently more successful group. Country persons, out of shyness or shame, reacted to inhibit their own culture. Just so today, in a hundred nations of the world, people will tend to feel a little ashamed of their own local music. It seems backward to them. As once the young girls in American small towns tried to keep up with the fashions—raising hemlines or lowering them according to the dictates of the clothing industry—so today young people try to keep up with the "latest" pop music.

There may be a good musical idea right under their nose, but they're ashamed to touch it unless by chance it is picked up by "their leaders". In Moscow, 1969, I heard coming out of every hotel orchestra an old Russian pop melody, ("Those were the days, my friend, we thought they'd never end....").

If I had sung this song five years before, when I toured the U.S.S.R. I'm sure I would have been asked, "What are you singing that corny old song for? We knew it in 1928." But in 1969 the Beatles' recording company had made it a worldwide "hit". It was temporarily in fashion again. Incidentally, I know the author of the English words well. He is a professor of architecture at Columbia University. He is of Russian background and has for many years, as a hobby, sung songs in many languages and made English lyrics for them as well.

Consider this, before you sneer at your own local brand of music. If it is lost or forgotten, it can probably never be re-created, not from books, recordings, or even film. It need not be the only music you like, but it is part of your heritage. Would you want to change your name, deny your ancestors, no matter what mistakes they may have made? And if your own musical heritage is worth saving, who can learn it better than you? Does it seem overly simple to you? There can be great subtlety in simplicity. The Irish usually sang their ballads unaccompanied. Their melodies had to be good.

**The world at present is richer for its variety.**

And if in distant centuries to come there is one musical language, it will be richer for adding to itself the best of many other languages.

Some will say, why not build this one world music as rapidly as possible? I strongly object to those words "as rapidly as possible". This will be used to justify any music-loving person buying the cheapest and most available music—most likely mass-produced in North America. They will be listeners of music, not makers of music. They will not learn their own history, or be given pride and strength in themselves.

I've already cautioned you to learn your own music

was not trivial. Their tragedy was real, not sentimental.

In comparison, most of the pop music of the 1930's seemed to me weak and soft, with its endless variations on "Baby, baby, I need you." Much of it seemed part and parcel of the ancient attempt to keep the masses satisfied with their lot. In the middle of the severest economic depression, a hit song said, "Wrap your troubles in dreams, and dream your troubles away."

In the 1940's Woody Guthrie (Oklahoma ballad-maker, now dead) and many others set out consciously to fight this kind of music. We set out to sing for working people, for students, anywhere we could sing our songs of struggle. The radio would not hire us, but we didn't expect it to. We held our "hootenannies"—democratic songfests—in which we sang songs of labour anti-fascism, as well as ancient ballads, songs of pioneer days, of working people black and white, male and female.

**We underestimated our opponent**

Our songs reached a few thousands, while the "Hit Parade" reached tens of millions. As the Cold War closed in, we were even blacklisted out of the trade unions.

In desperation, we then tried to sing our songs in theatres and nightclubs. An old American folk saying is, "If you can't lick 'em, join 'em." To our own surprise, we started succeeding—with songs which do not attack the establishment. The Weaver's recording of the Afro-American love song, "Goodnight Irene," sold two million copies in 1950.

And so we, too, discovered how the establishment of the U.S.A. culturally as well as politically, has developed expertly the ability to "co-opt" (absorb and disarm) its opposition. Long playing records in the 1950's began making money from many minority art forms. The tight monopoly of Broadway and Hollywood was broken. Hit records came out of Detroit and Nashville as well.

Since 1965 a large market has developed in what one might term "underground pop music". Like folk music of old, it is "anti-establishment," but the highly professional young musicians often draw larger youth audiences than the diluted "rock" music of such accepted stars as Tom Jones.

But their music is often not allowed on TV because it is too frank in the areas of sex, marijuana, and the general anti-establishment politics, but it is probably the most exciting and talented music in America today. Anti-war rock songs have been an important feature of all the big recent anti-war demonstrations. But note also: these recordings (Bob Dylan, the

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Plays for the People  
Rumpelstiltskin  
Concourse

7-11pm  
Pinball Tournament  
Games Room  
Entry Fee 50 cents

Carnival Capers  
Willison Lounge SUB  
3 shows—7,8,9pm

#### WEDNESDAY JANUARY 24

12:30pm  
Plays for the People  
Rumpelstiltskin  
Concourse

8pm  
Basketball game vs York  
TA

#### THURSDAY JANUARY 25

Car Rally  
Registration 6pm library  
basement

Faculty-lettermen b-ball game  
6:30pm  
Theatre Auditorium

Pub with Copper Penny  
\$1 WLU  
\$1.50 others

#### FRIDAY JANUARY 26

Carnival Cowboys  
featuring your cowboy heroes  
from the past  
3 showings—7,8,9pm  
50 cents admission

#### SATURDAY JANUARY 27

12noon  
registration of individual or team  
dining hall  
50 cents

1pm  
log sawing contest  
for girls and guys  
on football field

1:30-3:30  
Pool Tournament in games room

2-3pm  
powder puff football  
on football field

3:30-4pm  
Chariot Race competition  
on football field

4-5:30pm  
Sock hop in TA  
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Hot chocolate and donuts

6-7pm  
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**ANNE BANCROFT** as Lady Jennie  
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# val '73

Winter Carnival '73

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This year we are promoting team competition, as in the car rally, snow sculptures, and the events on Saturday afternoon.

There are three registrations to remember:

The snow sculpture groups must register with the Student Council secretary, with a fee of \$5, outlining the position on campus planned for the sculpture, and the group's name. You may register now.

The car rally registration is in one of the library classrooms at 6 o'clock. Instructions will be given there.

The last is the Saturday events. Registration is in the dining hall starting 12 noon.

Let Winter Carnival take you back.

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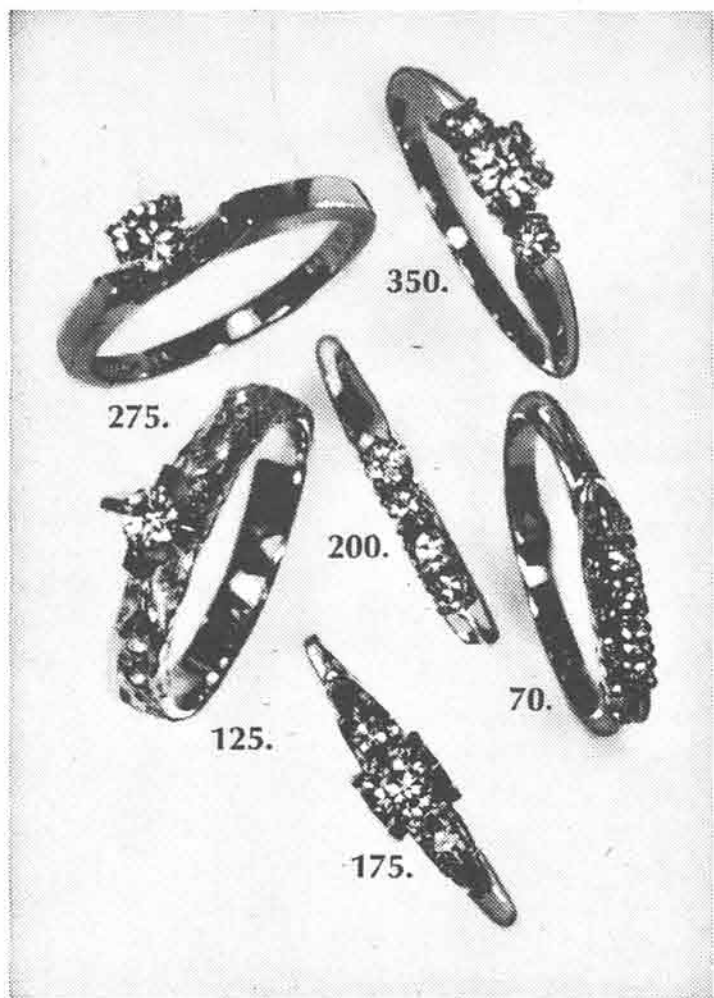
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## Basketball

# Hawks Defeat Toronto But Lose to Guelph

by Gary Jeffries

The Golden Hawks looked very impressive wednesday evening in defeating a much improved University of Toronto club 88-65. Lutheran took control early and never looked back. The score at the half was WLU 40 and U of T 34.

Once again, Rod Dean showed why he has been a two-time all-Canadian as he led all scorers with 30 points. Mike Cleary playing perhaps the best game of his three year career at WLU collected 23 points in a great hustling effort. Rick Thompson and Bert Van Cook

helped out with 12 and 8 points respectively. Bert, who has been used sparingly this season by Coach Smith, did a fine job shooting 4 for 4 from the floor.

Dave Ferguson was the best of the Blue's marksmen with 17 points.

Saturday evening the Hawks fell short in their bid to knock off a very sound University of Guelph quintet. An exciting first half had Guelph ahead after 20 minutes 30-28. Guelph began to widen the gap in the second half with some fine shooting by veteran Chester

Graham and rookie Paul Allan. The Hawks closed to within six with two minutes remaining but were unable to narrow the gap any further.

The Hawks did an adequate job defensively as they held Wayne Morgan to 12 points, however they were unable to score with any regularity themselves. They simply must get more scoring out of their front line men.

Rod Dean and Rick Thompson continued to carry the scoring load with 22 and 12 points respectively.

The Hawks travel up the street to play the Warriors on Wednesday and return home Saturday to host the Western Mustangs at 8:15 in the TA.

With a 1-3 record these games are crucial for any playoff hopes that the Hawks might have. They have to cut down on the number of turnovers while at the same time improve on their marksmanship. The talent is there if the Hawks can only utilize it.

## Women's Athletics

by Lois Aicken

The basketball team has been busy practising for their upcoming regular season games by playing several area high schools. Cameron Heights, Galt, and Mimicoke have all challenged the slowly diminishing ranks of Gary Jeffries' team. Injuries have temporarily hampered the team, but hopefully all players will be in action for Tuesday's game against Guelph. The Cameron Heights and Galt games, even though Lutheran was lacking in substitutes, showed the improving skill of our team, who were able to come up with substantial victories.

The volleyball team had a regular season game last week against U. of W., in which they lost 15-7, 15-7, 15-5. This weekend they attended a tournament at U. of W., but were matched against the top 3 teams in each division, a setup which did not aid them. However considering the skill of their competitors, Lutheran came out of the tournament with a fair record and a lot of experience after 8 matches. They put up quite a fight with such teams as Queens (15-13, 15-6), and Western (15-8, 15-3). The real contest will be against Guelph, Tuesday Jan. 16 to whom we lost by only 2 points after a 4 game battle earlier in the season.

Intramural basketball starts soon, so get on a team, and come out and play!

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## Upcoming Sports

### Schedule

Basketball		
January 20	Western	Home
January 24	York	Home
Hockey		
January 18	Western	Away
January 24	Windsor	Away
Basketball and Volleyball		
January 24	McMaster	Away





photo by Hille

Hockey

# Plumbers Flush Hawks

by Les Francey

Coach Jim Loree of the WLU hockey team exuded confidence just before last Thursday night's hockey encounter with the U of W Warriors. Unfortunately, confidence wasn't enough as the Hawks dropped a 9-5 decision to the plumbers from down the street.

Russ Elliot of the Warriors scored 4 goals to lead all the scorers in the game, while Roger Kropf also picked up a hat trick for the Warriors. Mike Guimond tallied 2 and Dave Simpson netted the others for the winners.

On the Hawk side, Bill Hogan scored twice, while Terry Uniack, Rick McMillan and Wayne Getz each scored one apiece to even out the scoring for the Hawks.

Hawks started the game well and seemed to have held their own with the highly touted Warriors. However, Warriors scored first with Guimond breaking the stats after five minutes. Then three minutes later Kropf made the score 2-0. It looked as if the steam was taken out of the Hawks but they held on to come back and score a little over the midway mark of the first shot by captain Wayne Getz. Three minutes later, Hogan scored his first goal to tie the score 2-2 at the end of the period.

The second period was a disaster for the Hawks. At thirty-nine seconds Elliot shoved in a cheap goal from a mix up in front of the net and put the crosstown wren-chmen ahead 3-2. Eight minutes later Elliot added another goal and then five minutes after that he got his hat trick putting the plumbers ahead 5-2. Terry Uniack provided the only bright spot for the Hawks in the second period scoring thirty seconds after Elliot had scored his hat trick. Hope poured back into the hearts of the few Hawk fans.

But before the period was over, Elliot scored his fourth goal on his way to making hockey an individual rather than team sport. In that second period, the Hawks just couldn't seem to get the puck out of their own end and when they did, they couldn't control it long enough to score.

With the score 6-3 going into the final stanza, it looked like the Hawks just didn't have enough to beat the heavier Warrior team. But MacMillan opened the scoring in the third period for the Hawks on a beautiful breakaway goal taking Jake Dupuis, the Warrior goalie out of the net before he put the puck in with his backhand—a classic Cournoyer goal.

However, life isn't a bowl of cherries as Simpson put the Warriors ahead by three goals two minutes later. Just eleven seconds after that, Kropf made it 8-4. Hogan got his second goal for the Hawks a minute later. Then, with little more than four minutes left in the game, Kropf made it 9-5 for the Warriors.

Despite the fact that the Warriors scored on George Blinkhorn nine times, he was one of the outstanding players in the game: most goals came from scrambles around the net and moments of let ups by the defense as the Warriors seemed to command the area in front of Blinkhorn on various occasions. All through the game the Hawks were disorganized in their own end and had trouble getting the puck out. When the Hawks did get the puck out, a combination of bad breaks and good defence on the part of the Warriors prevented them from scoring. If the Hawks could have made some more shots, they probably would have scored on the lousy Warrior goalie. On the whole, though, it appeared as if the plumbers just had too much for the Hawks last Thursday.

Hawks take on another tough team tonight in London where they meet the Mustangs.

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The Registrar,  
Faculty of Education,  
Duncan McArthur Hall,  
Queen's University,  
Kingston, Ontario.

# entertainment

by George Olds

If this paper reaches your grubby little hands before 12:30 p.m. and you don't have a class at that time (and if you do, skip it) be sure to catch Players' Guild's collage of scenes concerning Death. All the scenes are directed by students and they cover periods from Marlowe (Dr. Faustus) to Woody Allen (Death Knocks) which pretty well proves the diversity of the members of Players' Guild. The show goes on in the concourse. Catch it if you can.

Then, at 3:30 in the Ballroom, William Hutt's scheduled readings have been cancelled but there will probably be a replacement.

Tomorrow you have your choice of Dr. Kemp's presentation of the Bach Cantata Komm du susser Todesstunde at 2:30 in the Chapel, or the Terry Southern movie The Loved One at 3:30 in IE1.

Next week, Players' Guild presents its production of Rumpelstiltskin as a part of Winter Carnival. Yes, Winter Carnival is upon us (just when you'd

finished drinking your Christmas presents). The dates for the performances had not been settled at press time but most likely performances will be on Tuesday at 1:30 and then on Wednesday at 12:30. The company stresses audience participation so a fun time is guaranteed for all.

That's it as far as culture is concerned on-campus until the Major Spring Production, but The University Players of U of W are presenting their version of The Subject was Roses (under the direction of Maurice Evans) on Thursday, Friday and Saturday evenings (January 25-27) at 8 pm in the theatre of the arts. Admission is \$1.25 for adults and 75 cents for students.

Last, but not (as the proverb goes) least is the music scene. The Lighthouse concert Friday night will be one of the best concerts this year. Michael Lewis, a "fantastic performer" deserves and gets co-starring bill. Go on out and have a good time.

## Young Winston— Take Popcorn

by Rick Dow

Spurred on by rave reviews and the knowledge that 6.5 million dollars went into this so-called epic I looked forward to seeing Young Winston but alas came away disappointed to say the least.

As you've probably heard by now, the film deals with the early life of Winston Churchill. If you don't know a hell of a lot about Churchill then by all means brush up before you pay the admission or you'll be left hanging there at the end. I wonder how our friends south of the border (and a 6.5 million dollar film has to be aimed

at their attendance) will appreciate the amount of general knowledge that is demanded of them.

To my mind, the film remains in the role of a documentary as we are never given enough to get to know any of the characters. Unfortunately there isn't enough story to support a documentary.

Simon Ward as young Winston does an adequate job (especially for his first role) but doesn't have the strength to move you in his closing speech as Churchill did in his famous war speech.

Well, I'm not going to advise you to miss this film. Anything (besides Cleopatra) that cost so much to make and drew so many "dew dah's" from professional film critics simply must be worthwhile in some way. Take plenty of popcorn as you'll need something else to do.

If Success be spawned by non-absolute plots,  
That critics admire in increasing lots,  
Then the film Poseidon is not for them.  
What's your opinion of Young Winston?

Perhaps I'm being too general when I say  
That the movie Deliverance is more their way—  
However, dear readers, I must confess  
That I hope Burt Reynolds comes to visit us.  
For they say in his near naked spread  
That there is something to behold by women in bed.

(If the dog Sounder could read this review,  
He'd probably turn cat and start to mew)

Streisand lives fantasy in Up the Sandbox,  
Sex Life in a Convent still plays at the Fox.  
McQueen and MacGraw are praised by Rex Reed,  
The Getaway restores faith, he says without heed.

by Richard Shepherd

## Cornflakes: K-W Movies in Review

Where does the vacation trip end  
And the nightmare begin—  
In the movie Deliverance,  
Or in the ship Poseidon?



by j d barber

North and south might well have got above four spades, and many players would have taken some other action with the south hand after partner's forcing raise. South should be happy enough to try and insure his contract.

Vulnerable: Neither  
Dealer: South

South	North
S. K J 7 4	S. A 9 6 3 2
H. A 7 4	H. K 9 3
D. A 6 3	D. K 8 2
C. K 4 2	C. A 7

South	West	North	East
1 sp.	pass	3 sp.	pass
4 sp.	All pass		

Opening Lead: Queen of Clubs  
There are almost certainly two losers in the side suits. There can be no more, and there is only a small chance for fewer. South's major concern should be to limit his trump losers to no more than one.

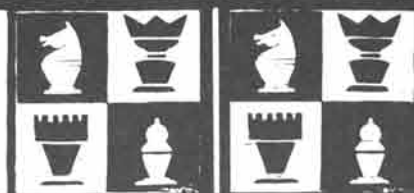
A careless declarer might cash the ace of trumps, and go down if west shows out.

South should give up the chance of an overtrick, and ensure his contract by cashing the king of trump. No lie of the suit can then hurt him. If west shows out, a small trump to the ace-nine will force east to split his honours, and when the dummy is re-entered, south can take another finesse.

If east shows out, south will enter his hand, and lead toward the jack, limiting west to winning only his queen.

# mate

by Frank Sexton



During the Christmas holidays the Canadian Junior Championship was held in London. From the ten man round robin emerged the winner, John MacPhail. He is currently the highest rated Junior player in Canada (junior is under the age of twenty), so his victory came as little surprise. However, he will have a much more difficult task awaiting him this summer as he is scheduled to represent Canada in the World Junior Championship to be held in Teeside, England. As will be the case with many of the other participants, this will be MacPhail's first international tournament and though we all wish him well, pressure does many strange things to very good players. To add to this, MacPhail has not been known for his determination in inferior situations. In fact, during the Canadian Invitational, last June,

he withdrew with four rounds still to play because he was dissatisfied with the conditions and his play. However, he went the full course of this tournament and it is hoped that he will demonstrate a like attitude overseas.

This week's game is one of MacPhail's better efforts in London.

MacPhail—Berry

1. e4, e5; 2. Nf3, Nc6; 3. Bb5, Qe7(a); 4. o-o, Nd8; 5. d4, c6; 6. Ba4, d6; 7. b4, g6; 8. b5, Nf6; 9. bxc6, bxc6; 10. Ba3, Qc7; 11. Re1, Be7; 12. Ndb2, Bg4; 13. h3, Bxf3; 14. Nxf3, 0-0; 15. Rbl, c5; 16. c3, Ne6; 17. Bb3, exd4; 18. cxd4, c4; 19. Rcl, Qa5; 20. Rxc4, Qxa3; 21. Ra4, Qb2; 22. Re2, Qc3; 23. Rc2, Nxe4; 24. Bd5, Black resigns. (b)  
(a) The Canadian(!) Variation of the Ruy Lopez.  
(b) Black must lose his queen.

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